

The Philatelic Communicator

Journal of the American Philatelic Society Writers Unit #30

—30—



www.wu30.org

Third Quarter 2016 Issue 193

APS, Smithsonian & *La Posta* Philatelic Awards

A number of prominent philatelists have been recognized this summer by organizations like the APS, the Smithsonian and individual societies. All but a few of those people are well known writers or exhibitors and are (or should be) members of the Writer's Unit 30. Our group honored Cheryl Ganz and Art Groten with the WU30 Hall of Fame this summer.

Luff Award

APS 2016 Distinguished Philatelic Research

Robert Dalton Harris and Diane DeBlois

Both Robert and Diane are in the Writer's Unit Hall of Fame, but were honored at different times. A fact that puzzles this editor since one seldom sees their work separately. We asked them to speak to the WU30 breakfast this year and while this editor could not attend the reports are they gave a very entertaining talk as usual. Also this year the APS honored them with the Luff award for research, a fitting recognition for their work as editors of the *Postal History Journal* and numerous articles.

Quoting shamelessly direct from the APS biography for the award:

As a team, DeBlois and Harris have engaged in long-term postal history research projects and expanded the field. The first catalog of aGatherin' in 1975 was called "Ephemera" and they continued to emphasize the interplay of these documents of everyday life with postal history. They particularly focus on sourcing postal history from government reports. They have taught six different courses on postal history at the American Philatelic Society's

Summer Seminar. They have also made joint presentations at the Postal History Symposia, co-sponsored by the American Philatelic Research Library and the Smithsonian National Postal Museum (as well as co-writing the follow-up papers):

"The Gold Mine of Official Register Data" (2006); "1845 Cultural Nexus in Transportation and Communication" (2007); "Morse Code V for Victory: Morale through the Mail in WWII" (2008); "The Sunday Mail Controversy Paves the Way for Postal Reform" (2009); "Hermes: Message and Messenger" (2010); "It's in the Bag — The Shape of Turn-of-the-Century Mail" (2011); "Balancing the Books: Newspapers & the Postal Business of the Confederacy" (2012); and "Newspapers in the Mail: Strategic Postal Unification of the British American Colonies" (2016). Robert and Diane presented "Modeling Postal History with Postal Numbers" for the Second International Symposium on Analytical Methods in Philately, Chicago.

Joint papers on postal history issues outside the reach of the hobby have included: "Early Network Theory & Practice in U.S. Postal Rates" at the Business History Conference, Le Creusot, France; "The Pre-Victorian Internet: Economic, Physical Measures & Principles of the United States Postal System in the 19th Century" (2006) at the International Economic History Congress, Helsinki, Finland;

"Special Post Offices: Local Economies & the Postal Network of the United States to 1860" (2012) at the World Economic History Congress, Stellenbosch,



Diane and Robert as Guest Speakers
at the 2016 WU30 Breakfast.

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David Crotty From the Editor

WU30 Breakfast at StampShow Portland

Our annual breakfast went well with about 30 members in attendance. Photos provided by Ken Trettin and Alan Warren are shown in this issue. Cheryl Ganz was present to accept her Hall of Fame award, but Art Groten, a long time friend, was unable to attend the show. Dane Claussen took on the role of master of ceremonies, in the absence of the President and this editor who both failed to protect the dates of StampShow from encroaching obligations.

Cheryl spoke briefly about her experience with the Smithsonian.

Our featured speakers were Diane DeBlois and Robert Dalton Harris, both members of the WU30 Hall of Fame from previous sessions and written up royally on later pages of this *TPC* issue.

As reported to this editor by Dane Claussen the topic could be characterized by the phrase "From here to ephemerality." The topic was about the overlap between ephemera and philately, starting off with the fact that the Library of Congress classifies philately as a subfield of ephemera! Cheryl circled back to that topic in her own remarks. We are certain that Art Groten, a venerable ephemera wizard, could have added much to the discussion.

APRL Library Grand Opening

The long awaited grand opening of the APRL additions will be held on October 29th. Photos of the additions are available on the society website www.stamps.org. The party promises to be a good one.

Italics and Colons

Over the last year or so Alan Warren and I have been collecting the Style Sheets from philatelic journals, sometimes known as Authors' Guides. Some of them are one page. Some are 50-100 page bound books. We have been discussing such a volume for ourselves and Peter Martin has been working on such an item.

We have discussed the commercial guides like the *Prentice Hall Reference Guide*, *The Chicago Manual of Style* and the *Associated Press Stylebook* and a few others. Each is amazingly different.

Should you find a guide you like (or even if you don't like it) let us know about it. Thanks.

Dave



Lloyd de Vries *President's Message*

The Power of Life and Death

The test of whether a national stamp society exists and is operating is the publication of its journal. When the journal arrives late, members and observers question whether the group is viable; when the publication fails to arrive, there is no longer any doubt, the organization is dead. Never mind its successful convention, large bank balance, or sponsoring youth programs. Without a regular publication, the group might as well be dead.

You would think the Internet and digital publishing would have changed that, but it hasn't, or at least, not yet. In the American First Day Cover Society, of which I am also president, we offer an "online only" membership at a twenty percent discount. Online Only members can download the journal *First Days*, but do not receive a printed copy. We first offered this several years ago, and so far only a few dozen people have chosen this option. Other philatelic organizations report similar results.

Members still want a tangible benefit for their dues, and for the majority, that is a printed copy of the journal, on time.

Over time, the physical part may change; it is likely to change as we older stamp collectors become more comfortable with digital media and younger people already comfortable join our organizations. The timeliness aspect is not likely to change.

As editors and contributors to those journals, we have a great responsibility for the health of our philatelic organizations.

"Everybody Needs An Editor"

That phrase used to be heard around broadcast newsrooms (and maybe print newsrooms), often uttered by copy editors who had just caught a mistake or anchors who had not caught one. Today, more and more newsrooms, both broadcast and print, don't have copy editors.

You can see it in the newspapers, particularly in sports stories, which, of necessity, are filed right before the publication deadline, or on newspaper websites, where a story may go directly from the writer to the site without an intermediary.

One reason, as mentioned, is time: The game or speech ended at 10:37 p.m. and the issue began printing at 11:00. Another is the ease of digital

publication: Push a button, and the story goes "live" on the Internet.

However, a bigger reason is money. Copy editing is largely invisible: It is only noticed when something goes wrong. If the copy editor catches every mistake, there seems to be no need for a copy editor. If the copy editor misses one, then he or she is not doing the job.

"Bean counters" don't necessarily understand the process, don't have to understand the process, just how to save money. "How many stories did the copy editor write? How many mistakes were there in today's issue/today's broadcast? Fine, then we don't need a copy editor." The problem is that more and more media are owned by conglomerates, and decisions are made based on cost, not quality.

I left *Stamps* in 1989 after it replaced Al Starkweather as editor with someone very inexperienced whom I felt could not give me any editorial guidance. I was alarmed when an editor at the *Van Dahl Stamp Collector* a few years later told me, "Oh, we never read your copy. It's always fine." More recently, the editors at *Linn's* saved me from myself. "Are you nuts? You can't put that in print!"

As a philatelic journal editor or contributor, at best you may have an amateur volunteer copy editor, sometimes not even that.

Here is a trick you can use to compensate for the lack of a copy editor: Put the finished work aside for a day or so, then take another look at it. It is almost as if a fresh pair of eyes is seeing it.

Bad Jokes Are My Life

At Americover 2016 this summer, we had a "dedication" for the Soda Fountain Favorite stamps the U.S. had issued two months earlier, because we didn't think we would have a first-day ceremony at the show. As president of the sponsoring AFDCS, I was to give "remarks," but fairly late in the event, after several other people had spoken.

In fact, the local postmaster delivered a speech I had written for her, which used up my factoids about confections. APS president Mick Zais had already delivered remarks at the beginning of the ceremony, it was Sunday, the end of the show, and I had already welcomed people to the show at Friday's first day ceremony.

So I "sprinkled" my short remarks with a few "sweet" bon bon mots, and before the "fizz" went out of the ceremony and everyone "split," I added, "Hey, folks, I make my living writing bad jokes like that."

It sure beats digging ditches.

Photos from Portland StampShow WU30 Breakfast



Dane Claussen inducts Cheryl Ganz into the WU30 Hall of Fame.
Previous Hall of Fame inductees watch.



Dan Warren, council member, Announces
Literature Competition Medals.



New Inductee, Cheryl Ganz, addresses members.



The group enjoys breakfast.



Diane DeBlois and Robert Dalton Harris
are featured speakers for the breakfast.



Tera Murry announces the
Grand Opening of the APRL in October.

Photos: Ken Trettin and Alan Warren

South Africa.

From 1999 to 2010, Diane served as director of the Ephemera Society of America for which she has also served as annual conference chair since 2005. From 2007 to 2012, Robert and Diane served on the research sub-committee of the Museum Advisory Council of the Smithsonian National Postal Museum.

**Luff Award
APS 2016 Exceptional Contributions to Philately
Cheryl R. Ganz**

Cheryl Ganz was honored this year as a Writer's Unit 30 Hall of Fame member. This editor wonders why we waited so long to pick her. She has been a very visible contributor for these 40 years she has been in the APS. She was the lead curator of the William H. Gross Stamp Gallery as it was being organized and built, and as she retired from that roll a few years ago the Smithsonian named her Curator Emerita, the first person honor that way from the National Postal Museum.

This year the APS selected her for the Luff Award. As will be mentioned later in this article Cheryl was honored this year by the Smithsonian. Again the APS write-up is too good to pass up:

A 40-year member of the APS, Ganz is a Smithsonian Institution curator emerita following her retirement as the chief curator of philately at the Smithsonian National Postal Museum and as lead curator of the William H. Gross Stamp Gallery, the world's largest postage stamp gallery. She currently serves as vice-chair on the U.S. Postal Service's Citizens' Stamp Advisory Committee, which selects subjects and approves designs for U.S. postage stamps. She has served the APS as a literature judge and on its Ethics Committee and has served as a board member of the NAPEX show.

Cheryl has held many positions over the years in Chicagoland philately and aerophilately. She was president of the Chicago Air Mail Society (1984–85) as well as a board member (1982–91). She was literature chair for AMERIPEX '86, editor of the Chicago Philatelic Society News Bulletin (1983–90), board member of the American Association of Philatelic Exhibitors (1986–90), board member of the Chicago Philatelic

Society (1988–91), former literature judge of the APS, literature exhibits chair of Chicagopex for many years, awards committee chair for the American Air Mail Society (1988–92), president of the American Air Mail Society (1992–93), and editor of *The Zeppelin Collector*. From 1994 to 1997, she was a board member of the Federation Internationale des Societes Aerophilateliqes. Cheryl's exhibits, research, writing, and speaking engagements often focus on her specialty of zeppelin posts and memorabilia worldwide, especially from U.S. airships, the 1933 *Graf Zeppelin* Chicago flight, and the *Hindenburg*.

She was the first exhibitor to win a World Series of Philately grand award for a Display Division exhibit. She edited *The Zeppelin Collector* for 37 years and has been a contributor to the Michel Zeppelin specialized catalog. Her lifelong philatelic outreach at local, national, and international levels engages a vast spectrum of collectors from specialists to new audiences.

Cheryl has given talks, seminars, and presentations at many philatelic venues, including the Collectors Club of New York, the Royal Philatelic Society London, and the Blount Postal History Symposia. She has served as a role model for women in the hobby. Cheryl is a charismatic promoter of the hobby using both the written and spoken word.

Ganz earned a Ph.D. in U.S. history from the University of Illinois at Chicago. Her books include *The 1933 Chi-*

cago World's Fair: A Century of Progress; and *Every Stamp Tells a Story: The National Philatelic Collection*. Her national exhibit publications include *Delivering Hope: FDR & Stamps of the Great Depression*; *Fire & Ice: Hindenburg and Titanic*; and *Favorite Finds; Pacific Exchange: China & U.S. Mail*.

Her more than 100 articles have appeared in the *Jack Knight Air Log*, *German Postal Specialist*, *COMPEX Directory*, *The Chronicle of the U.S. Classic Postal Issues*, *The American Philatelist*, *Washington City Despatch*, *Collectors Club Philatelist*, *Airpost Journal*, *Tell*, *Netherlands Philately*, *The Philatelic Exhibitor*, *New Jersey Postal History*, and other publications.

Previous philatelic awards include the Alfred F. Lichtenstein Memorial Award for Distinguished Service to Philately, Mortimer L. Neinken Medal, Carl-



Cheryl Ganz Receiving her 2016 HOF medal from Dane Claussen while Diane Deblois and Robert Dalton Harris look on.

Awards Continued on Page 7

richard Brühl Medal, Wisconsin Philatelic Hall of Fame, AAMS Aerophilatelic Research Award, Lee Medal, Nicholas Carter National Service Award, Distinguished Philatelist Award, Elizabeth C. Pope Lifetime Achievement Award, FISA Gold Medal, Canadian Aerophilatelic Society Award, AAMS Presidents Award, Earl & Fred Wellman Literature Award, Gus Lancaster Award, George W. Angers Award, Chris Hunt Award, and Newbury Award for service to Chicagoland philately, and U.S. Philatelic Classics Society Distinguished Philatelist.

**Smithsonian Philatelic
Achievement Award.
Cheryl Ganz**

The Smithsonian honored two WU30 members with its Achievement Award. One of them was our friend Cheryl Ganz. In addition to the accolades from the APS, the Smithsonian included the following:

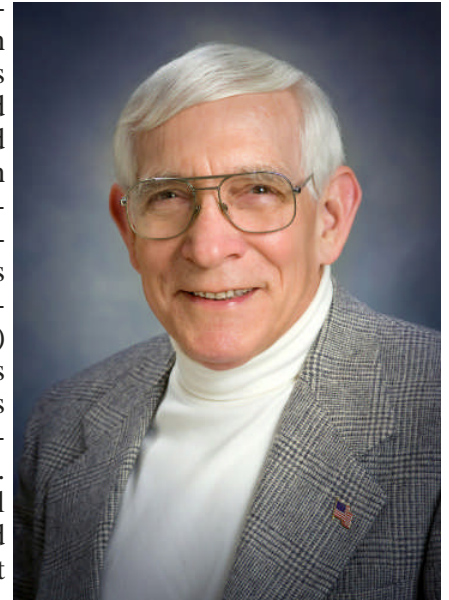
She joined the staff of the National Postal Museum after earning a doctorate from the University of Illinois at Chicago and became chief curator of philately in February 2008. Ganz curated an impressive array of exhibitions and brought the William H. Gross Stamp Gallery to life, selecting many of the 20,000 philatelic items on display. In 2014, she edited a volume about the National Philatelic Collection titled *Every Stamp Tells a Story: The National Philatelic Collection*.

Upon her retirement in 2014, *Linn's Stamp News* credited Ganz with "reshaping the public's view of stamp collecting." In recognition of "significant and lasting contributions" to the museum, the Smithsonian granted her emerita status. Ganz is vice-chair of the U.S. Postal Service's Citizen's Stamp Advisory Committee. Her previous awards include the AAMS Aerophilatelic Hall of Fame, Fédération Internationale des Sociétés Aérophilateliques Gold Medal, Mortimer L. Neinken Medal, Alfred Lichtenstein Award, Carlrichard Bruehl Medal, Elizabeth C. Pope Award, Saul Newbury Award and the U.S. Classics Society Distinguished Philatelist Award.

**Smithsonian Philatelic
Achievement Award.
Richard F. Winter**

Richard F. Winter, RDP, FRPSL and WU30 member, (born 1937) comes from a stamp-collecting family and collected France and Colonies as a youth. He graduated from the U.S. Naval Academy at Annapolis in 1959 and served 27 years in the Navy. His years at sea led to a fascination with stampless overseas mail, the steamships that carried the mails across the Atlantic Ocean and the complexities of foreign rates and treaties. He coauthored *North Atlantic Mail Sailings 1840–75* (with Walter Hubbard, published 1988) and edited

United States Incoming Steamship Mail, 1847–1875 (by Theron J. Wierenga, published 2000). His magisterial two-volume study of the subject, *Understanding Transatlantic Mail* (published 2006–2009), received numerous national grand awards and a large gold at London 2010, a rare achievement in the philatelic literature class. Winter edited the foreign mails section of *The Chronicle of the U.S. Classic Postal Issues* for 27 years and currently edits the *North Carolina Postal Historian*. He has authored more than 100 articles. His previous awards include the U.S. Philatelic Classics Society's Elliott Perry Cup (1988), Stanley B. Ashbrook Cup (1990, 2006, 2014), Lester G. Brookman Cup (1996) and Distinguished Philatelist Award (1997). He has received the American Philatelic Society's John N. Luff Award for Distinguished Philatelic Research (1999), the American Philatelic Research Library's J.C.M. Cryer Research Award (2001) and the Collectors Club of New York's Alfred F. Lichtenstein Award (2003). He signed the Roll of Distinguished Philatelists (2008) at Stratford-upon-Avon, England.



Richard F. Winter

Other Awardees

The APS also awarded Denis Gibson the Outstanding Service Luff Award for his volunteer work at the APS, which included proofreading for the *American Philatelist*.

The Smithsonian also awarded William H (Bill) Gross the Philatelic Achievement Award. Bill has been the lead donator to the William H. Gross Gallery at the National Postal Museum and has been a leading exhibitor of rare postal history at U.S. and international shows.

La Posta Publications Publisher Peter Martin has announced that, for the third consecutive year, Charles Neyhart has been selected as the winner of the Richard W. Helbock Prize that is awarded to the best postal history article appearing in the previous year's *La Posta: The Journal of American Postal History*.

David Crotty and Press Releases

Charles J. Peterson Philatelic Literature Life Achievement Award: Charles A. Fricke

This year's winner is Charles A. Fricke. An APS member since 1954, Fricke has conducted research and authored seminal works on the first postal card issues of the United States culminating in the publication of his book, *1973 Centennial Handbook of the First Issue United States Postal Card 1873-1875*. Volume 1 was subtitled, *A Complete Plating of the 72 Subject Plates with a Special Appendix Devoted to Family Tree of Proofs*. A companion Volume 2 also was published by the UPSS the same year with the subtitle, *A Contemporary Account of the First United States Postal Card 1870-1875*. In this work, he presents chronologically contemporary newspaper clippings, correspondence, of-ficial records, patents, and other files of the period as well as examples of its life, uses, and postal history.

Fricke devoted many years to this research. His detailed study of the subject plates and master die proofs resulted in renumbering all the proofs (normal, trial color and trial color card proofs) listed by Brazer in the *Essay Proof Journal*. In 1973, the UPSS published Fricke's first supplement to Volume 1 of the handbook, *Subject Plate Form Assignment (Matrix)* describing which of the 36 subject plates were mounted in each of the two forms based on his study of hundreds of proofs and plate flaws.

In 1974, Fricke authored a similar study on the international postal card, *The United States International Single Postal Cards of 1879 to 1897-1898, Volume 1: Plating*. In this work he reported his further research on the international card and proved that the same 40 subject plates were used for all three issues. He was coeditor of *United States Multiple Advertising and Discount Postal Cards* (1987, revised 2007). In addition, he contributed to the early editions of the standard reference work, *United States Postal Card Catalog*.

Over many years Fricke has authored more than 1,000 articles that have appeared in many journals. These items focus on some aspect of postal card or postcard use including rates, auxiliary markings, routes, cancellations, interesting points of origin or destination, varieties, advertising cards, first day items, novelty cards, paid reply cards, earliest known use, and other stationery items like stamped envelopes and wrappers, as

well as many divergent subjects in the field of philately.

These articles have appeared in more than 35 philatelic journals and publications and five newspapers, including *Linn's Stamp News*, *Pennsylvania Postal Historian*, *Stamp Collector*, *The American Philatelist*, *U.S. Stamp News*, *U.S. Stamps & Postal History*, *Scott Stamp Monthly*, *Postal Stationery*, *Airpost Journal*, *Philatelic Freemason*, *The Seebecker*, *American Philatelic Congress Book*, *New Jersey Postal History*, *North Carolina Postal History Society Newsletter*, *Collectors Club Philatelist*, *S.P.A. Journal*, *Chesstamp Review*, and *Mekeel's & Stamps* among others. He currently has more than 200 articles that have been accepted but not yet published.

Charles planned and copyrighted the 1997 unpublished work, *The Wide-Wide-World of Postal Stationery: An Encyclopedia of Collectibles*. This was a 380 35mm slide presentation with accompanying text describing nearly 850 items. The program illus-

trated outstanding examples, types, and varieties of world postal stationery, an originally conceived introduction to collecting postal stationery.

He also planned and copyrighted the 1998 unpublished compilation of examples of postcards with descriptions, *Deltiology and Philately in the Early 1900s: A Marriage of Collectibles*.

The award is named in honor of two-time John N. Luff award recipient Charlie Peterson, who set high standards in journal quality as editor of the APRL's *Philatelic Literature Review* and the United States Philatelic Classics Society's *Chronicle of the U.S. Classic Postal Issues*. His efforts with FIP and APS brought about the concepts of competitive literature exhibitions, and he served both nationally and internationally as a philatelic literature judge. He compiled indices for several major journals and generously mentored authors and editors throughout his career. Charlie Peterson served as president of the Writers Unit 30, the FIP philatelic literature commission, and the APRL.

APS Press Release



Charles Fricke accepting his APS 50 year membership pin in 2004 from Bob Lamb at a Philadelphia show.

Query Letters



Steve Swain

I recently emailed Jay Bigalke, Editor of *The American Philatelist*, and presented to him an idea I had for an article that would undoubtedly be of interest to his

readers. You may say such an approach sounds rather presumptuous and conceited. He is the editor. Let him decide whether the article is worthy of his publication and of potential interest to his readers. Quite the contrary. My communication to him was the classic query letter, with the single purpose of enticing him to request my manuscript, to sell my creation to him. I suggest that the time-honored query letter is not a relic of the past, but it is alive and well and should be diligently used by today's philatelic writers.

Granted, the query letter is a much-debated practice in the contemporary writing community. The majority of writers swear by them, but others feel they are a waste of time. There are many successful writers who simply send completed manuscripts and, for philatelic publications, images of stamps, covers, photos, etc. This practice has especially grown in the age of email, where a less formal writing style has been adopted and somewhat sanctioned. And that approach certainly has merit with article submissions once a writer has established a rapport with an editor.

However, it can be argued that a well-written query letter helps prove to an editor that you are qualified to write the piece. Moreover, sending completed articles blindly can potentially indicate to an editor that you either failed to sell the article before, are submitting an article that was not written specifically for their publication or are attempting to resell a previously published article.

The Successful Query Letter

If at all possible, keep the communication to a single page in length. Consider these guidelines for the format and content of a successful query letter:

The first, brief paragraph is commonly referred to as the "hook." You only have seconds for your query to catch the editor's interest, and a great opening line can do that. A hook is what will attract the editor to your project, and, later on, a reader to your article. It's that magnet that draws people to the story. Entice the editor with several sentences that some writers unapologetically call "teasers", sentences that make the editor want to read more.

For example, the April 2016, *American Philatelist* carried the article, Kansas-Nebraska Overprint Stamps. The hook in the author's query letter may well have been:

*On the afternoon of April 15, 1929, a Monday, Howard Starr Dicky meandered over to the Newton, Kansas post office to mail a special delivery letter. Dickey didn't know it when he walked a quarter block to mail his letter in the sleepy Great Plains town, but he was about to play a key role in an unusual chapter of American philately.*¹

This in fact was the first paragraph of the article, but also could have served as the perfect query letter hook.

Now that you have the editor's attention, continue your query letter with a second paragraph that persuades the editor you have a fresh idea, topic or angle. State exactly what you intend to include, and exclude, from your article. Describe what the reader will be made aware of and learn. Provide a proposed article length. Of course, the length should be appropriate for that publication. Identify the section of the publication for which you believe your article is appropriate. Convince the editor that his or her publication and readers are the perfect targets for your proposed piece.

The third, and final, paragraph is about you - your writing experience and credentials, prior publishing history, if any; professional and avocation memberships; any other relevant information, such as expertise that assists you in the research and writing of your articles. Last, thank the editor and express your hope for a prompt reply.

Dos and Don'ts

Here are some specific items of which to take note to ensure your letter is properly constructed and presented:

- Your query letter should have a professional look, with no spelling or grammar errors.
- It should be addressed to the appropriate editor.
- The salutation should be formal.
- If mailed, the query should include Self Addressed Stamped Envelope (SASE) so that the editor can reply to you conveniently.
- Include your name, postal address, email address and phone number in the letterhead or at the bottom of the email.
- When an editor expresses interest in (solicits) your article, send it to them promptly and remind them of their request.
- Do not tell the editor how long and hard you have been working on the article.
- Do not talk about how thrilling it would be to be published.
- Do not include inappropriate or off-subject information about yourself.
- Do not discuss payment.
- Do not present ideas for several different articles in the same letter. This can be done once you have established a rapport with an editor.

Whether you choose an email or a hard copy letter as your method to correspond with an editor, consider the query letter as an integral component of your writing activities. There are many benefits to be gained from such a strategy.

References

- ¹ Henry B. Scheuer, Kansas-Nebraska Overprint Stamps, *The American Philatelist*, April 2016, page 396.



Where is the Best Place to Write



John Hotchner

The answer to the title question may be different from where you actually do your writing, and my objective with this article is to give you some other alternatives to consider. Most of us would answer the question by saying that the best place is probably at home, or wherever else you have your computer and needed reference material. But might that limit your output?

This is being written on a 13-hour overnight flight from East Africa back to the US. The idea for the subject came to me while in a half asleep-half awake state, leaning against the side of the plane, in an A seat. I often find that this is a good time to generate story and article ideas because it is a time that the conscious has some access to the unconscious.

But back to actual writing. I find any time and any place appropriate, so long as I'm awake enough to keep my eyes open. And if I can't, be it on a flight, by a pool, sitting in front of a computer screen, then it's time for a nap without guilt. Refreshed by a half hour snooze, it's back to work.

The biggest fly in the ointment is the fact that, away from home, I don't have my reference material or the stamps I'm writing about. Partially, I address this by having a page protector with everything I know I will need to do a given article in it. I will take several of these with me on any trip. But there will still be information and/or illustration gaps once I begin to write.

This need not be fatal. I write what I can, usually in long hand, but sometimes using an iPad, and use a dash or an "*" in the margin where I need to verify a fact or fill in information, and keep on truckin'. I can do the follow-up work at home.

We also as writers often think it is the way to go to sit down and do whole articles or columns. That is unduly limiting. It's not unusual for me to have an idea while reading a philatelic magazine as I wait for my wife at a store or doctor's appointment. Getting down the concept in outline form, or in a paragraph or two avoids losing the idea, and allows for expansion later as time and place permit.

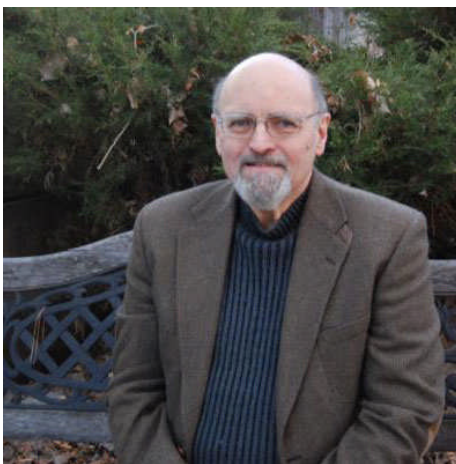
The point here is that your mind does not stop working when you get up from your computer work station. Have a pad of paper with you, or an iPad, and you are always ready to take advantage of potentially productive moments.



Paul Lee Presents Sundman Lecture

The American First Day Cover Society's annual WSP show Americover was held in August in Falls Church, Virginia. On August 18, the day before the show opened, attendees took a bus tour to Washington, D.C., including an afternoon at the Smithsonian National Postal Museum. By coincidence the timing enabled visitors to attend the 13th Maynard Sundman Lecture at the NPM.

The lecturer was retired National Park Service employee Paul R. Lee, II. He spoke about his recent book, *Parks, Postmarks, and Postmasters: Post Offices within the National Park System*. His discussion focused on his background with the park service and his interest in philately that enabled him to compile the information for his book. His position as an interpretive planner provided him with access to resources within the park service.



Paul R. Lee, author and Sundman Speaker

His book presents not only data but also anecdotal profiles that add human interest to his story. All parks that had postal facilities are described alphabetically by park name with dates of opening and closing of the offices and lists of the postmasters and their years of service. Examples of postmarks and site photos are nicely interspersed.

The NPM Sundman lecture series is named for Maynard Sundman (1915-2007) who founded Littleton Stamp Company and then purchased Mystic Stamp Company, the well-known stamp and coin firm. The lecture series was established in 2002 by Maynard's sons, David and Donald Sundman, who made a donation to create the annual seminars. The Lee presentation as well as previous Sundman lectures can be viewed online at www.postalmuseum.si.edu/sundman.

Alan Warren

Writing for Broadcast

Lloyd De Vries

Writing is writing, but there are different styles for different media and different audiences.

Radio writing is for the ear. Television writing is for the eye. In the broadcast media, the audience must understand what is written immediately; there is no chance to reread a sentence.

Peter Martin, a former editor of *First Days*, the journal of the American First Day Cover Society, commented once about one of my President's Message columns that he had never seen someone use so many contractions in an article.

That's because — excuse me, that is because — my personal style is closer to broadcast writing than print. However, even within “broadcast” and “print” there are differences in style. Radio style is not the same as television, just as writing for a periodical is not the same as writing a scholarly paper or a book.

The basic difference between print and broadcast is that broadcast is meant to be spoken, so you write as you speak.

- Print style would be:

“The third stolen copy of the Jenny Invert (Sc. 3a) has been recovered by the American Philatelic Research Library, officials said Thursday.”

- A radio or TV script would be:

“The American Philatelic Research Library says it has recovered the third stolen copy of the Inverted Jenny stamp” or even “A stamp collecting library says it has recovered...”

- The attribution is in the first part of the sentence, although you might also write:

“The third stolen copy of the Inverted Jenny stamp has been recovered. That's according to the American Philatelic Research Library.”

It's more direct, and more the way someone would speak. Also note that the print sentence is passive, while the first broadcast version is active.

- Even better, to advance the story:

“With the third of four stolen stamps recovered, the search is now on for the remaining one.”

The style is, when possible, present tense. “President Obama is worried...” rather than “President Obama has been worried...”

There are other differences: Sentences are shorter in broadcasting than in print, because they are spoken. Simpler words are used. A situation isn't “exacerbated,” it is “made worse.” I rarely use the word “philatelic” in my radio features; I say “stamp collecting.” If I must use that four-syllable word, such as when I refer to the big organization in Bellefonte, Pa., I will say something like, “the American Philatelic Society, the big national stamp collecting organization...” immediately defining “philatelic” for my audience.

Broadcast writing is more likely to use clichés and pop culture references, simply because the listener immediately knows what the writer means.

Time is of the essence. The average radio or television news story is 15 to 20 seconds. The radio spots I file for CBS News may not be longer than 30 seconds, and I have had 31-second spots rejected, as well as others cut to a shorter length.

To give you an idea, a 15-second news story I wrote was 53 words. That means jettisoning all but the bare facts. There may be six unique features about that new stamp, but I'm only going to mention three of them in a 30-second spot.

It is harder to write short than long. I like to brag that I once

wrote about the Greek financial crisis, and what it meant to Americans, in 13 seconds, but that's not quite true. I took 15 seconds, borrowing two from another story in the four-item 52-second feature. Of course, how fast a story is read affects how long it is.

I mentioned that there are differences between radio and TV. One medium is aural, the other is visual. Some producers won't run a story if there isn't appropriate video for it. (I once told a TV producer that I couldn't give him the big baseball story of the morning, on a no-hitter, because the only video of that game was of the pitcher's teammates hitting home runs. We didn't run the story.) Radio has to paint a picture for the listener.

Radio likes to have “sound” in its pieces. One of my spots on the Shirley Temple stamp started with her singing “On the good ship Lollipop...” A spot wrapping up World Stamp Show -New York 2016 had “a bite” of Randy Neil, who had attended the 1956 International in New York. A piece might also use “natural sound,” such as an engine being gunned for a piece on hot rod stamps.

Television can rely on graphics for exact numbers and other details. The reader might say “nearly 15 billion dollars” while the visual on the screen says “14.7 billion.” A radio script would just say “nearly 15 billion dollars” and let it go at that.

There are further differences between a broadcast script written for delivery by the writer and one written for someone else to read. When writing for myself, I can take certain liberties.

For others, tough words may be phoneticized: “Lloyd de Vries (deh VREES) has the story.” Some words are written in caps FOR EMPHASIS, or if the script is already all in caps (especially common in television), WORDS THAT NEED TO BE EMPHASIZED ARE SHOWN *LIKE THIS*. Ellipses and dashes are used more than in print writing ... to indicate where the reader should pause or take a breath.

One radio anchor I knew wrote words like “becuz;” I'm not sure why. Another would sometimes write “thee” for “the.” That one I understood: She wanted to remind herself that “the” is pronounced “thuh” before a consonant but “thee” before a vowel.

The textbook way to write words that need a pronunciation is “de Vries (deh VREES)” but I personally find the “pronouncer” distracting. On the other hand, I have had anchors tell me to leave out the correct spelling and just write the pronouncer. Keep the customer satisfied: Find out what the reader (anchor) wants.

However, that is true no matter what you are writing: Know your audience. Are you writing a podcast for philatelists or a feature that will run on a commercial radio station? An instructional video for a stamp collecting website or a piece for a public television station's magazine show?

One last tip about writing for broadcast: There is professional software that will give an approximate time for your script, but the rule of thumb back in the typewriter days was four seconds per line. Just remember that “1968” is really “nineteen-sixty-eight.”

Me, I usually use the stopwatch app on my iPhone.

Note: Lloyd placed one of his stamp radio scripts on his website: www.virtualstampclub.com/radiostuff/160909.html



Remembering Stephen G. Esrati

Dane S. Claussen

Steve Esrati, a long-time philatelic journalist inducted into the APS Writers Unit Hall of Fame in 2004, died in August. He outlined his life in writing his own obituary:

“Stephen G. Esrati, 89, a retired copy editor at the *Cleveland Plain Dealer* and a prolific philatelic journalist, was among the first American hostages in Lebanon.

“He also worked on the Boston *Herald-Traveler*, the Celina (Ohio) *Daily Standard*, the Van Wert *Times-Bulletin*, and the Toronto *Globe and Mail*.

“Born in Berlin in 1927, Esrati moved to Palestine in 1933 and to the United States in 1937.

“He had two degrees in political science from Boston University.

“He served in Italy in the 88th U.S. Infantry Division after World War II and was recalled to active duty during the Korean war. He also served in the Irgun Zvai Leumi, a Jewish underground army in Palestine. He was active in the U.S. Army Reserve through 1960, last as a sergeant first class in the 320th Special Forces Group in Boston.

“His experience in Special Forces formed part of the background for his first novel, *Comrades, Avenge Us*.

“Esrati and 60 other men were removed from a U.S. passenger ship, *The Marine Carp*, in Beirut on the day after Israel declared its independence in 1948.

“His non-philatelic writings appeared in newspapers in three continents. He was honored by induction into the APS Writers’s Unit Hall of Fame of the American Philatelic Society in 2004.

“He died peacefully of old age August 18, 2016, in the Dayton VA Medical Center Hospice. He is survived by his wife, Nina B, and his son David.”

But of course there is much more to Steve’s story, a complicated life. Steve was born with a typical German name that was changed when the family moved to Palestine (and also mistranslated, as his parents intended Ezrati). His father was a physician who, Steve said, “exaggerated” (to put it politely) so much that, during Steve’s entire life, he wasn’t sure which of his father’s boasts and colorful stories were true or not. A highly political man who had a lifelong ambivalent attitude about the promise (or ideal) versus the reality of the USA, Steve twice moved out of the United States, once to live (briefly, disappointingly) in Israel and a second time to live in Canada. While there, he wrote his second book, *Dear Son*, to, as Steve put it, tell his son David about the good and bad parts of the United States—to

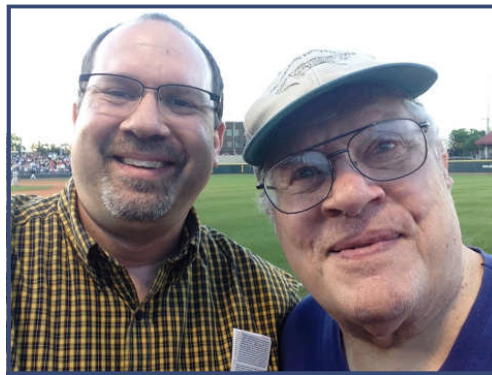
help David decide whether he wanted to move back to the USA or stay in Canada when he turned 18. Steve later said *Dear Son* was his best written work of his life.

Probably Steve’s service in the Irgun Zvai Leumi (usually called a terrorist organization for famous actions such as blowing up a wing of Jerusalem’s King David Hotel in 1946), resulted in, at different times, Steve being kicked out of Boston University’s ROTC, having his US passport confiscated for seven years, being monitored by the FBI from 1946 until at least 1954 (Steve conducted a Freedom of Information Act search on himself), and experiencing extreme difficulty finding a job in the early 1950s. He drove a taxi [during which he was stabbed in the spine late one night], then, after finishing his master’s degree in political science, worked in the Boston *Herald-Traveler*’s research department. By that time, his dream of being a US diplomat was clearly impossible.

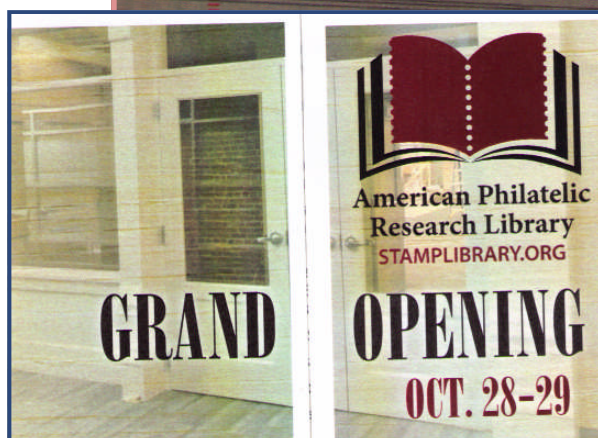
Steve started philatelic writing by 1969, becoming highly productive all through the 1990s. He wrote extensively for *Stamp Collector* newspaper, starting a politics and philately column when I was its editor, and later adding extensive coverage of plate number coils (PNCs). Steve’s philately and politics columns were rarely about the USA and often about left-wing and right-wing dictators. His other writing included, but was not limited to, an article in the 1977 American Philatelic Congress book, and articles or columns in *Linn’s Stamp News*, *The American Philatelist*, *Scott Stamp Monthly*, *US Stamps & Postal History*, *German Postal Specialist*, *Germania*, *US Specialist*, *SPA Journal* and, of course, *The Plate Number*. He was the editor of the *Catalog of Plate Number Coils* through seven editions.

In action, Steve seems to have been nearly fearless (though he admitted to being frightened riding in a Lebanese

truck traveling 80 miles an hour on S-curves), and in word, Steve seems to have had a strong opinion about every subject he talked or wrote about. He said he had several heroes, ranging from a badly wounded soldier friend of his to a professional baseball player. He wrote that metro Chicago’s Austin Dulin, who died in 2015, was “the greatest philatelist I knew.” And he told me more than once, after I left *Stamp Collector* newspaper, that I was the best editor he ever had. I still find that difficult to believe, but Steve said it sincerely, and thus I treasure it as one of the two highest compliments I’ve ever received (the other from a major metro daily’s former managing editor).



Steven Esrati at right with son David at a Dayton Dragons Baseball Game.



Did You Get the Invitation?

APRL Grand Opening Event October 29, 2016

In 2016, the world's largest philatelic library will open to the public.

We are celebrating this milestone with a grand opening celebration to take place October 29, 2016 at the American Philatelic Center in Bellefonte, Pennsylvania.

Make plans to join us today. Details on hotels and other area information are available online at **stamps.org/visit-us**.

Specifics on the event itself will be announced closer to the event date.



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Secretary-Treasurer's Report

Secretary Report 3Q2016

It is requested that all members please note the expiration date in the address panel above your name. Dues notices will be mailed before StampShow in August to all who have not paid through 2016. If you have paid through 2016 it would be appreciated if you could pay your dues for 2017 or beyond to save a mailing this fall.

About Writers Unit #30

Purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communications, knowledge, and comradeship. Membership is open to anyone interested in philatelic communications.

Join Us Today

Membership includes a subscription to *The Philatelic Communicator*. Membership applications received by October 1 will be recorded as members for that calendar year and will receive all four quarterly issues of the *Philatelic Communicator* for that year. Applications received after October 1 will be recorded as members for the following calendar year.

A membership application may be downloaded from the Writers Unit #30 website at www.wu30.org. Existing members are encouraged to download this form and give it to potential members so they can join.



Membership Dues

The membership dues for each calendar year are:

USPS ZIP Code Addresses..... \$20.00
Canada and Mexico..... \$22.50
All Other Addresses..... \$25.00

Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order payable to "APS Writers Unit #30." Some overseas members prefer to send U.S. bank notes.

Updating Your Mailing Address

Please notify us of address changes to assure that you receive without delay each issue of *The Philatelic Communicator*. This will also save WU#30 several dollars because the USPS charges us when they have to send us an address correction, and we still have to pay the postage for re-shipping the issue to the member.

Ken Trettin
WU#30 Secretary-Treasurer
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2016 Literature and Web Exhibits

CHICAGOPEX November 18-20, 2016, Itasca, IL,

www.chicagopex.com/

APS CAC Newsletter Competition, January 2017 entrance deadline. jkfohn.alamo.1043@gmail.com

NAPEX, June 2017, McLean Tysons Corner, VA,
www.napex.org/ (no show in 2016)

APS CAC Website Competition, June 2017,
www.stamps.org/cac/

APS StampShow August 3-6, 2017, Richmond, VA,
www.stamps.org/StampShow

Materials for Review

Material for review may be sent to the editor. Reviews of materials are welcomed from members and non-members. Reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors and publishers. Review requests from those having an interest in the item, such as publishers and distributors, must include a copy of the publication.

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Expert Help for Writers and Editors

Dr. Dane S. Claussen, Writers Unit #30 past president, offers free critiques of periodicals, books and manuscripts. Submit the four most recent issues, including postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days. Inquire before sending books and manuscripts, providing a brief description. Return time will vary depending on length and other commitments. Include an SASE. Note that Dr. Claussen has moved. Send to Dr. Dane S. Claussen's Email: danesc.aussen@gmail.com.